



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Watson's Art Journal.

NEW YORK, SATURDAY, AUG. 3, 1867

PUBLICATION OFFICE, 306 BROADWAY.

MUSICAL MOVEMENTS.

The Steinways are moving heaven and earth, in the vain hope to make the public believe that they gained the first Gold Medal at the Paris Exposition. This is a *rubato* movement as regards fame, but it will not go down. We have helped to open the eyes of the people to the facts of the case. This *canard* has been very short-lived. The London Fair monstrous *canard*, lasted six years, but that too has exploded; we only had to apply to it one spark of truth, and lo! it disappeared in a puff of smoke.

Mr. J. N. Pattison, who left the city on a concert tour a few weeks since, has met with a brilliant reception everywhere. His success has been unequivocal, and the Western press teems with his praise. We make a few quotations to show how highly they estimate our New York pianist.

The Buffalo Commercial remarks:

"That the praise Mr. Pattison has received has not been too strong, his performance of last night fully convinced us. He unites great power and force with extraordinary delicacy; his scales and chromatics and trills are perfect in execution, and his piano ascenders and diminuos are wonderfully neat. His musical taste seems to have taken to the poetical school, enabling him to give great color and expression to his themes."

The Buffalo Courier says:

"Mr. Pattison fairly astonished every one last evening. It would not be doing him justice to say—which is the fact—that he has made a wonderful advance in his art since we last heard him. His performance demonstrated that he has taken rank with the very first pianists of the country. We do not care to weigh our language critically when we praise him, for we are confident that the eulogy will not be overdone. His touch—in which quality is hidden the secret of power over the piano—is absolutely perfect in its precision, clearness, and above all, elasticity. In this respect, he reminded us more of Gottschalk than any other player, and he possesses the same grace which distinguishes Gottschalk in the movement of his body, so different from the angular, jerky motions of many fine performers. His execution is positively wonderful, in our opinion fully equal to that of any pianist we have ever heard. The play of his fingers in many passages absolutely dazzles the eye. For his conception of a piece, if we may judge from the composition of Liszt which he performed last evening—with which exception he played his own pieces, of course no criterion in this respect—it is thoroughly appreciative and entirely correct."

The Cleveland Daily Herald says briefly, but pointedly:—

"Mr. Pattison paid his first visit to our city last evening, we believe, but he made an impression that will last. As a pianist he has not his equal among all our native artists. There is an intelligence, finish and artistic beauty about his execution that stamps him as a master of his chosen instrument."

Mr. Pattison is at Painesville, Ohio, where a great Normal School session is being held. He is the chief piano instructor and his name has added much brilliancy to the undertaking. It is expected that he will give a series of piano recitals, interpreting the various schools, thus exemplifying to the hundreds of young ladies now studying at Painesville, the different styles of classical and modern romantic piano-forte music.

Miss Antonia Henne, who was the principal member of Mr. Pattison's concert company, met with unqualified success in all the places they visited. Her beautiful voice and simple and effective manner, were the theme of general admiration.

Madame Varian Hoffman will give a concert at Savin Rock Hotel, near New Haven, on Thursday evening, August the 8th. She will be assisted by several eminent artists.

Mr. James Pearce, Mus. Bach. Oxon., the well-known organist of Philadelphia, is now on a visit to Boston, where he has been engaged to play twice a week on the great organ at the Music Hall. He gave his first concert on Saturday afternoon, July 27th. The following was his programme on the occasion:

1. Fantasia and Fugue in G minor..... J. S. Bach.
2. Four Preludial Pieces..... E. J. Hopkins.
3. Moto Continuo—Piacidamento—Serioso—Grazioso.
4. Larghetto, from Quintette Op. 108..... Mozart.
5. Sonata No. 4..... Mendelssohn.
6. Allegro con Trio—Andante Religioso—Allegretto—Allegro Maestoso.
7. Lieder Ohne Worte..... Mendelssohn.
8. Barcarole Bk. 2—Andante Bk. 3—Volkstied Bk. 4.
9. War March of Priests (from A'halle)..... Mendelssohn.

It will be perceived that in the above programme Mendelssohn holds the leading position. John Sebastian Bach will predominate at the second, Handel at the third, and so on. He will also introduce many of the fine organ works, written by living English composers, namely: E. J. Hopkins, of Temple church, London; W. J. Best, of St. George's Hall, Liverpool; also, those of Hiles, Calkin, and others.

Mr. Alfred H. Pease is summering in Buffalo, his native city, where he is highly popular and respected. We look for some charming things from his pen in the Fall, for he is a true musician, and his leisure is always busy with thought.

A most pleasant concert was given by J. G. Barnett, Mus. Doc., last week, at Farmington. The Doctor presided at the organ, and was assisted by Miss Grace Cowles, Miss Amanda Bailey, Mrs. E. R. Risley, Miss Mary J. Miller, Miss Louise A. Campbell, Miss Emma Seamans, Mr. Edmund Cowles, Mr. John Hind, and a large chorus. Mr. Barnett presided at the organ. The selections were from the best authors, and some of Mr. Barnett's compositions were performed.

We learn with sincere pleasure that the Faculty of Yale College has just conferred the Degree of Doctor of Music, upon Mr. J. G. Barnett, of Hartford, Ct. This is the second Degree of that class conferred by that time-honored College, the first having been conferred upon Mr. Stoeckel, of New Haven, who is now Professor at the college and was one of the Board which conferred the Degree upon Mr. Barnett. The honor thus conferred upon Mr. Barnett, was partly at the solicitation of some of the most eminent musicians in this city and elsewhere, who warmly re-

cognized his ability, and his earnest services in the cause of Art. We cordially congratulate the new Musical Doctor, and are satisfied that he will wear his honor gracefully, and that it will urge him to still greater exertions in the cause which he has served so well.

FIGHTING HARD TO HOLD THEIR GROUND.

The ground upon which the Steinways erected their reputation, was always of an unstable character—it was as unstable as the superstructure raised upon it, the material of which was reckless newspaper puffs, and now that it is falling from beneath their feet, they are fighting hard to prop it up by the same means, that is, by public statements which have no foundation in fact. They have not a shadow of right to advertise that they have the first Gold Medal of the Paris Exposition. It is everywhere stated that the medals are equal in the extent of the honorable recognition they convey; that there is no priority or difference, and it is everywhere recognized, that, in asserting and advertising that they have the first Gold Medal, that Steinway & Sons are assuming a position which they cannot sustain, that in point of fact they are advertising what is not true, for the purpose of gaining a fictitious reputation for superiority, and luring the public to buy their wares, under the false impression which said unscrupulous advertisement is intended to create. They say that in love, all is fair, but in business so loose a moral standard is hardly admissible.

The Decoration of the Legion of Honor conferred upon their successful rival Chickering—conferred upon him as announced in the official list in the *Moniteur*, as an exhibitor—sits upon their swelling chest like a huge night-mare; it is a black shadow, before, behind and beside them, and in the columns of every paper its announcement sheds a ray of light and truth upon the baseless claim which they so unscrupulously advance. The fact stares them in the face everywhere, and wriggles as they may they cannot evade it. They may waste columns of words in the hopeless endeavor to prove that the Decoration of the Legion of Honor is lying about loose in the streets of Paris, for any *gamin* to pick up—they may say that the Emperor Napoleon came to them personally and on his knees begged them to accept the Order, (which is about as probable as the other stories they have trumped up), but that they, with the noble instinct of true native born American citizens, indignantly refused it; but the fact cannot be wiped out, and the people will believe that the Decoration of the Legion of Honor, added to the Gold Medal, stamps the pianos of Chickering & Sons as the best exhibited at the Paris Exposition.

In the last *Weekly Review*, which we presume is a part of the Steinway establish-

ment, as they occupy about a quarter of the paper, there is a la ored attempt to prove that they have done something original in the way of piano making; they talk about "their system;" but on sifting the article carefully, it simply proves that over-stringing in squares is a good system, with the invention of which, however, they have nothing to do, and that even as to the application they were not the first to make it, and that they are only one of a hundred makers who use it, many of whom apply it much more effectively than the house in question.

With their quarrel with the Marquis de Pontecoulant we have nothing to do. But we should have thought that if the noble marquis is accustomed to eat his own words and publish statements which are not true, that this would have formed a bond of sympathy between them that would have induced them to spare him. One thing, however, is certain—if he did say one thing on the 9th of May and another thing on the 20th of June, thus eating his own words, although we have no evidence of the fact, then his evidence on either side is not of the slightest consequence.

JOURNALISM AFTER THE STYLE OF THE N. Y. WEEKLY REVIEW.

The following elegant extract is from the *Pittsburg Commercial* of the 30th ult. Its style resembles the Fourteenth street literature, and the writers, we should judge, are corresponding editors of the *Weekly Review*. Let the article speak for itself:

TO THE PUBLIC.

In reply to the article published in the *Chronicle*, copied from the *New York ART JOURNAL*, we only have to say, that there are in New York quite a lot of the most miserable musical humbugs, always ready to write for or against the interest of some piano manufacturer for a certain amount of money and liquor. To fight such a set of mean bums, never minding their own business, but always ready to do some dirty work for others, we think much below the dignity of a *Pittsburg* piano dealer, and the fact that Messrs. Decker and Mellor call for assistance from such a source, proves clearly that they are not able to defend themselves. No slander, from whatever source it may come, can injure the reputation of the Marshall pianos, or their agents.

HOFFMAN, HOENE & CO.,
53 Fifth street.

These gentlemen, it will be remembered, published that they were not born with silver spoons in their mouths, neither, we should judge, were they born with civil tongues in their mouths. Our article last week on the piano controversy going on in *Pittsburg*, has been copied into several journals of that city, and as it spoke plain and simple truth, has naturally incensed Messrs. Hoffman, Hoene & Co., greatly. We stated facts in a straightforward manner; we exposed the infamous system by which men can to-day bespatter one piano with fulsome puffs, and to-morrow throw dirt at it, traduce its character and standing, and elevate another piano in its place, thus falsifying themselves and libelling honest dealers, while coolly stating that they wish to be honest; we

bore testimony to the high excellence of the Decker pianos, fixing upon Messrs. Hoffman, Hoene & Co., the unutterable meanness of wilfully perverting facts to serve a business purpose, which cannot and ought not to prosper, when such base means are used to forward its interests. It is, therefore, natural that they should feel angry and vituperative, although we did give them credit about the "spoons."

Messrs. Hoffman, Hoene & Co., who seem to have acquired the vulgarities of the English language with facility, will soon learn, that slang is not an argument with which to combat stubborn facts. It is easy to pile up low invectives, but it is not so easy to justify a dishonorable act, while oppressed with the consciousness of the truth of the accusation.

We do not envy the position which these dealers now hold, publicly and privately, but we do regret that Messrs. Marshall & Mittner, who are fair traders in an excellent article, should have placed their business in the hands of such unscrupulous agents, who can swallow their own words, badly flavored as they are, and change their coats with such fatal facility.

MR. F. G. S. MELBYE, THE ARTIST, EN ROUTE.

Mr. Melbye, the well-known artist of this city, is about to traverse the world; he expects to put a girdle round about it, although he hardly expects to make as good time as Shakespeare's "Ariel," which was twenty minutes less than an hour. Mr. Melbye is going out as the artistic guest of the Pacific Mail Steamship Company, and the proposed route of travel is of intense interest. He leaves in the steamer "New York," and makes direct for the Cape Verde Isles, and from thence to St. Helena, Cape of Good Hope, Mauritius, Singapore, Hong Kong, Yeddo, Yokohama, and other ports of Japan, and so on to San Francisco, returning either by the way of the Rocky Mountains or by Panama.

Mr. Melbye will undoubtedly return laden with sketches, invaluable art treasures, for elaboration in the future. We wish him a happy and successful voyage, and safe return, and shall be glad to hear from him from all points of interest.

TERRACE GARDEN CONCERTS.

The weather continues unusually capricious, but the public seizes every fair night to crowd its favorite place of amusement. We repeat that the programmes are rich in the best selections of all classes of good music, classic and popular. One of the most charming selections of the present week was the *Poco adagio variazione*, from Haydn's "Emperor Quartette," for strings only, which was

beautifully played, and was most keenly relished by the audience.

To-morrow evening the Eighth Sunday Concert will take place. Notwithstanding that it poured in torrents last Sunday evening, over two hundred persons listened to a fine performance in the large Hall on the premises—a convincing proof of the popularity of these concerts.

NEW MUSIC.

Thirty-six Songs Without Words. By John M. Loretz, Jun'r. Published at Sawyer's Warerooms, 59 Fulton av., Brooklyn, L. I.

We have received the two first books of a series of six, comprising thirty-six songs without words, composed by John M. Loretz, Jun'r., and having examined them carefully, we find them worthy of high consideration, for their fine poetic feeling, their musicianly treatment, their ingenious construction and charming melodic flow, combined with fair characteristic descriptive power. To enter a field in which Mendelssohn, Schumann and Heller have sown thoughts of such deathless beauty is no light undertaking, for the form is so marked, so simple, that comparison is involuntarily challenged, and it need hardly be pointed out to whose disadvantage it would be made. But as Art is inexhaustible, and fresh minds are forever reproducing old thoughts in new and attractive forms, poor indeed must that writer be from whose works we can glean nothing to admire and remember.

Mr. Loretz has done some things in the two books before us that are well worthy of admiration and remembrance. The subjects chosen by him are as follows: Book No. 1—"The Little Beggar Boy;" "Do Not Go;" "The Huntsman's Dream;" "Wherefore those Sighs?" "A Gallant Knight is my Cavalier;" "Song of Praise." Book No. 2—"The Sailor's Adieu;" "Musing Sad and Lonely;" "Serenade in Tunis;" "Lullaby;" "Sabbath-morning Bells;" "The Tournament at Raab."

The broadest, simplest and most tender of these is "The Sailor's Adieu," which is charming in its unaffected and earnest sentiment. The quaintest melody is "Wherefore those Sighs?" accompanied throughout by chords in arpeggio, for the left hand; the melody flows on, increasing in passion, but calming down where the first melody returns, accompanied effectively with a figure above for the right hand. The whole treatment is good, and the sentiment is well sustained throughout. The "Serenade in Tunis" is probably more marked with originality than any of the songs. The figure in the bass, which gives the character to the composition, is happily conceived, and is skilfully carried out through the various changes of harmony. It is a decidedly clever composition. The